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WRITTEN BY L. W. BONSIB
CARTOONS BY DON HEROLD

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INDIANAPOLIS ENGRAVING &
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222 E. OHIO ST., INDIANAPOLIS, IND.

MAY 24 1919

How to get out the Best Annual your school ever had



LB 35843

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We Hope You Do It

PRINTED IN U.S.A. BY THE INDIANAPOLIS ENGRAVING & ELECTROTYPE COMPANY, 222 EAST OHIO STREET, INDIANAPOLIS, INDIANA.

The title of this book sets before you a big ideal—a big and worthy goal. Whether you reach it or not depends entirely on you. *How hard are you willing to work?* We will help—but it's up to you.

INDIANAPOLIS ENGRAVING &
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222 EAST OHIO STREET INDIANAPOLIS, INDIANA

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It's a Big Job— But Not Too Big! Dig!

CLEVERNESS is another name for hard work and constant study. Genius is won by the sweat of the brow. The road to knowledge and achievement is narrow and full of hard knocks—and verily a man cannot edit an annual that is worthy the good white paper it is printed upon unless he shed his surplus nether garments and work, WORK, WORK.

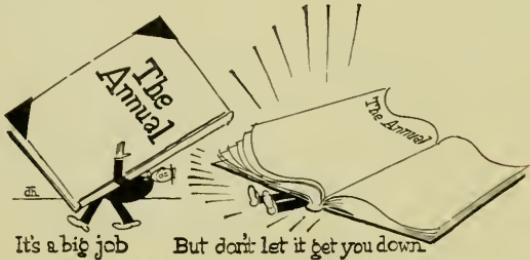
He can who thinks he can. If you start out to edit the best annual ever published at your school, you can do it if you think you can. Don't worry about it if you are not particularly witty and "clever." The cleverest man I know isn't a bit clever naturally—he's just a hard worker. He gets up early,—and he goes to bed early—in the morning.

That is all it will take to make your annual a "live" one—just hard work. The annual that presents interesting facts about interesting people and things at school in an attractive clean-cut way is the annual that is treasured for years and years. Simplicity in stating facts is always better than "cleverness."

So just start out by having a mental housecleaning. Set your mind in order. Get rid of worry and don't be hasty. Think of the things you know about your school, and try to learn some other things you don't know about it. Do this before you get down to serious planning.

Think of yourself as a newspaper reporter on a big metropolitan Daily. You have been assigned to cover the School. You are to write a story about it, and of course, if you are a good newspaper man you know the story you write must be very human—must tell every-day things about John Smith and Professor Jones in an interesting human sort of way.

Try to learn what big movements and big ideals your school is concerned with. Talk with the president or principal and learn what side of school activity he would like to have emphasized. Talk with the heads of the various departments. Perhaps they are conducting experiments or investigations that would make interesting reading in the annual. Make friends with everybody and ask them for their ideas. It will make your work much easier.



You Will Have to Do the Work

DON'T THINK that the editor of an Annual is merely a sort of managing director for a lot of other people who do the work. Maybe he should be, but actually he isn't. YOU'VE got to do the work. Other people may help some—may give you oceans of advice, and good ideas. You may get them to do some of the investigating and dig up some of the data—but you personally will have to do most of the writing, or re-writing—you personally will have to hunt up most of the pictures—you personally will have to speed up the photographer, talk with the engraver, work with the printer. There are seven hundred and seventy-seven little details you will have to handle personally to every one you can get some one else to do satisfactorily—and let me tell you from personal experience, it's a matter of seeing that every tiny little detail is right that makes the successful Annual.

But organize a good big staff anyway, even if you don't expect them to do a lot of the work. They will be a big help to you because ten or twelve people are bound to know a lot more folks, and a lot more interesting things than one man can know, and they will give many a good suggestion. Then too, a big staff usually gives many different cliques and organizations representation on the book, and helps to keep the wheels oiled. People will do anything in the world to help you as long as there is no jealousy aroused or resentment stirred. A college annual editor must be a politician in the best sense of that word—he must be careful and tactful or he may meet with shipwreck.

But appeal to the patriotism of your schoolmates. Nothing your class can ever do will be as big a help to your school as a real "bang-up" annual. Make them think of the task as a labor of devotion and love. A good book may bring hundreds of students to the school next year, while a poor annual may make some prospective students decide to go elsewhere.

With the staff organized, the next thing is to give each one something to do. Impress them with the fact that they will have to work hard and carry out your requests immediately or else they will greatly hamper your work. Make them feel the vital importance of the big thing you are going to do. Rouse their enthusiasm. They will help advertise your work and make it easier for you to get results.



Lay in a good supply of this

Now is the Time

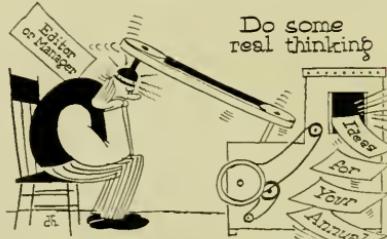
FTER you have thought long and hard about your school and your Annual in a general way, and after you have organized your staff, you are ready to get down to some of the finer points. All this preliminary work we have been talking about should be done very early, preferably in the Spring of the year before your Annual is issued—that is, if you are elected that soon. The time to start is the day after you are elected; the time to begin thinking, and the time to begin organizing.

NOW is the time to put pep and ginger into the Annual for after a while you will be so busy reading proof and checking photographs that you won't have time for anything but detail work. Now is the time to work out your ideal.

If you are elected in the Spring, there is a lot of real work to be done, too, besides just planning. There's the track team, and maybe the baseball team, and the senior play, and commencement day, and many other things to attend to that happened too late to be included in the other Annual. You know this will all be harder to find out about next Fall than it is now. There are pictures to be made, and names to gather, and write-ups to be outlined, for if you are not on the job all the time some of the most interesting things will be left out of your Annual.

And Spring is the time to collect the snapshots that will make your book so popular—folks don't take so many pictures in the winter time, you know. Snapshots are one of the most essential things in a well-liked Annual. Everyone likes to have his picture in the book, and he treasures the book longer if it has something about him in it—something besides mere statistics. The more folks you get in your book, the more folks who will boost your book—so get a snapshot of everybody in school, and nearly everybody will say you've gotten out a good book. Better fill the book with pictures even if you have to cut down on the number of pages or the number of colors, or the cost of the cover design.

An Annual should be edited with a camera. It should be a story in pictures of one year's history at your school, just as the illustrations in Collier's are a story of one week's history of the world.



Plan Your Work—Then Work Your Plan

WE HAVE talked about editing an annual in general terms up to now, because there is a certain amount of that kind of thinking to be done before you get down to "brass tacks." You couldn't write an examination paper that was worth anything if you hadn't first spent some time in the study of the subject. Well, no more can you expect to write or edit a good annual if you haven't first studied your school thoroughly.

But when the preparation has been made it is time to plan definite departments and articles. By this time you will know in a general way about what your book will be like, so you can get a lot of scratch paper and make up a first rough dummy. Do your planning on paper. Take it out of the air. You can't create anything big in your mind unless you express some of it on paper as you go along. Otherwise you will forget some of your best ideas. Every time you have a good thought put it down in a notebook. Be systematic. Organize your book into various departments and go scouting for new ideas for each new department. Look in the big magazines. House and Garden, Colliers, Ladies Home Journal—anywhere, so you will get an idea of the way the stories are told and emphasized by the use of good pictures.

Look into Judge and Life for cartoon ideas, jokes, etc. Not that you should take anything bodily from them. But so you will get to thinking in the proper channels.

Then after you have done this for about a week, work out a dummy showing the main essentials of your book. Later you will make two or three more dummies, until you have the book as you intend to leave it—but the first one is the most important of all. Don't put it off too long.

One editor made three dummies during the summer before school reopened, and a couple more that Fall until he finally had what he wanted. It is worth all the thought you can give it—that first rough dummy and the ones that follow it, as well.



Make Friends With Folks Who Know

ONE OF the first hard things you will encounter in your work is the fact that so many of the terms you must use are technical, and so many of the things you must know about are technical. Printing for instance, cannot be picked up in a day or a week, or a year. Photography requires years of long study and experience to master. Engraving is chock full of technical terms and notions.

With so many other things to think about, and so little spare time, you cannot hope to delve far into these mysteries. And so you must make friends with folks who know.

Nothing is quite so valuable to any man as the ability to make and keep friends. Especially friends who know things that you don't know yet. For instance, your photographer can tell you a lot of things that will help you get better snapshots, or help you group and mount them, or tell you the best ways to have portraits and groups made. He can help you work out a daily schedule so that the portraits can be made systematically, a few each day, without any big rush days being needed.

Then you can wander into the Indianapolis Engraving Company's plant some day, and make the Service men show you how halftones are made, and why one kind of photograph makes a better halftone than another kind, and how a color plate differs from an ordinary plate, what zinc etchings are, and what kind of drawings are best. Or you can put down fifty or a hundred questions on a sheet of paper and send them in to Indeeco to be answered.

And if there is no printer in your town we can tell you what "picas," and "lines," and "ems" are, and what a "type page" is, what a "signature" is, and many other things that will help you understand your work.

But most of all make friends with your engraver. He is in a position to help you all along the line. He can tell you about printing and photography too, and a lot of other things just as important. A two-cent stamp is all the information will cost you.



Let Your Contracts Early

THREE is no real reason why your photography, printing, and engraving contracts should not be placed very early. There are many good reasons why they should. Not because we are in the business, but because we know that the engraver is usually so organized as to be able to give most assistance on the early part of the work, we say—Let your engraving contract first. For instance, if you decide, we will say, to give us your engraving contract, we immediately place at your service a department ready to help plan every phase of the book. We can help you choose a good photographer, and put you in touch with a reliable printer, in your own locality if possible.

We have often saved business managers and editors costly mistakes in the past simply because they began to work with us early in the game. Later many things may be done that cannot well be undone. We know how many pages, and how many engravings, and how much color work, and what kind of printing and binding can be put into a book for so much money. We know what size page is best for different purposes. We know just how the photographs should be made to get best results. We can tell you how to plan a budget so you can publish on your income, or we can tell you where to get the income if your school has never published a book before.

Especially should you consult an engraver before any of the pictures are made. The average photographer is a good portrait man, but because he doesn't have to make many photographs for reproduction he has never studied the art, at least not so thoroughly as we have—and you may not get the best pictures for the purpose.

We know the editor often has to wait on the action of a Business Board or Business Manager, but usually the editor could secure quicker action by being more insistent—and you'll never be doing a better day's work if you

spend a whole day convincing your business board that you must have quick action on the engraving contract. They should be glad to co-operate because the financial success of the book depends largely on how early it comes off the press.



Getting Out An Annual Is a Liberal Education

THREE will be times when you will decide that an editor is the most abused person on earth. There will be times when you will want to throw the whole job out of the window and go back to the business of getting an education.

But don't do it. Getting out an annual is an extra liberal education in itself. It will teach you pluck and perseverance, judgment; give you ability to think and act quickly. It will teach you to look at things in a broad light and to interpret them to others in an interesting way. It will teach you to write, and to talk, and to be a good business man—if you are successful and work conscientiously.

Not everybody has the chance you have to show your mettle. Keep at it, and you will always be proud of your achievement—and your real education will not have suffered at all.

Because you are doing lots of work on the Annual, you will learn to use time more economically—you will learn to study efficiently. The writer of this book edited an Annual, played Varsity football—and made Phi Beta Kappa, all in the last year of school—so we know it can be done.



Indeeco



Use big pictures. One large one is worth half a dozen little ones.

Think of The Artistic Side of Your Annual

EVEN lots of pictures and clever writing will not make an Annual successful if the artistic side—the “make-up”—of the Annual is neglected. Recently an annual was issued by a large school. The paper was good, the binding neat, the write-ups well worded—but a great many little things were neglected in the make-up because the book was late and had to be rushed through, and no one seemed to like the book very much.

Get started early and then think out each page carefully. There is a right and a wrong way to place the pictures on the pages. There are many little things about type that will make or mar your book. The choice of the wrong pictures may injure the effect. Or perhaps some things can be done to your pictures to make them more effective.

Unless you have studied the art of book making a long time, it will be hard to decide all these things by yourself—but there's no need to do that. The Indeeco Service Department can be of assistance on this vital part of the work.



Pleasing pictures of familiar haunts are always good.



Outlining a picture emphasizes the action.



Make It a Picture Book

AN ANNUAL is first of all a picture book. College annuals are looked at, not read. Judgment is passed on a big four hundred page annual in fifteen minutes. The first time the students thumb through it is when they decide whether or not it is good or "like all the rest of them."

Pictures are what they want—pictures that jump off the page at them,—big close-up, intimate pictures—pictures of somebody doing something—pictures with action and life in them.

Get a camera—a good one, and go out after pictures. Spend all you can for photographs. If you know somebody in school who takes good kodak views, you want to make him your best friend.

The pictures should be as informal as possible. When you can do it, don't let the people you are shooting know it themselves. Strive for new points of view. Climb up on the college buildings. All the other annuals had pictures of the front door of the "Main Building." If you can't do anything better, show them a picture of the back door of the "Main Building" this year.

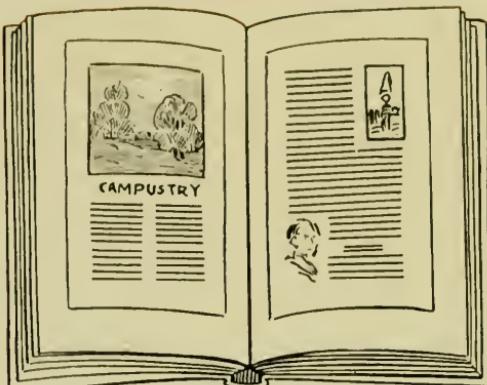
You should get so many pictures that you can reject fifty per cent. of them, for about half of any collection of photographs is sure to have no pictorial value.

Things to Do FIRST

THREE is no greater task connected with the annual than that of getting everybody in the senior class, and in the organizations, to go to the photographer's and have his likeness made. It is best to give one of your strongest helpers this job. Have him arrange a schedule with the photographer, giving each organization a definite half-hour or day on which to have pictures made, and make them stick to the schedule or stay out of the book.

When you come back to school with your general plan worked out you should spend your first few days in getting this picture-taking well under way. Nothing will hold back your book as much as the failure of people to have their pictures made.

The second thing to do is some more thinking. Then revise your first rough dummy until you have a pretty good working outline of the book.

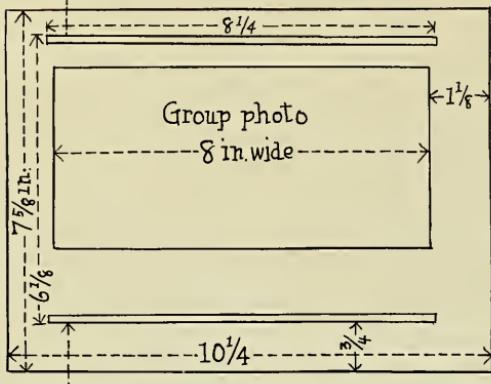


PLAN EVERY PAGE CAREFULLY IN PENCIL
AT THE BEGINNING OF YOUR WORK



Groups should be very carefully arranged in symmetrical lines and regular curves.

Decorative running title in color, $1\frac{1}{2}$ p.



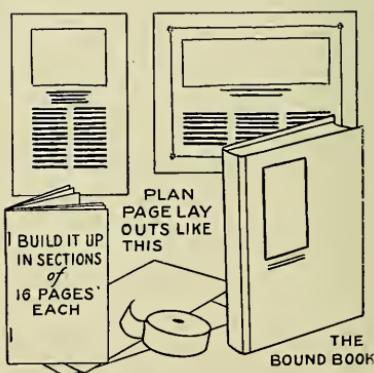
This dummy should be complete enough to work by, though of course you will change it again before the end.

In this dummy you should plan every page carefully in pencil, indicating what pictures to use, and the approximate sizes, etc. Then set to work in earnest to have the plates made and write the copy. You should be able to write copy for at least one "signature" (books are printed in sections of 16 pages each, called signatures) the first

week you are back in school, then as soon as you are finished you can send them to the printer. Plan your work so you can send in the pictures appearing in each signature in one bunch. Then the plates will be all finished at once, and you can send in sections of sixteen pages to the printer every few weeks. If you do this you will never be rushed at the last moment, and the printer will have plenty of time to do your work. A good job will result, other things being equal.

For instance, you may intend to use a view section of sixteen pages, showing pictures of the school grounds. In nearly every case you can get these pictures at once and send them off. Then perhaps there are sixteen pages somewhere else in the book that you can get the pictures for at once. By doing your work in sections you will simplify it immensely.

About this time you will also be deciding the exact make-up of your page. If you can afford to use two colors, you will probably want a border design of some sort. This should be worked out. Then you will want to know how large a type page you can use, what margins are best, etc. It is well to take a drawing board and a T-square and lay out a sample page quite carefully. The illustration shows how such a layout should be worked out.



You can build up a good dummy from typewriter paper.



Choosing Size and Shape

Paper is made in certain uniform stock sizes. You cannot pick any size at random, unless you don't care how much the book costs, for only certain sizes will cut to advantage out of the large stock sheets. For this reason it is wise to consult your printer or engraver before determining this.

A page $7\frac{3}{4}$ inches x $10\frac{1}{2}$ inches is pleasing and cuts out of the stock size well. The page may be the same size whether the book is bound on the side or on the end. You should allow for generous margins, for the book will not be pleasing if the pages look overcrowded. A good size for the type-page for such a size page as here given would be $5\frac{1}{2}$ inches by $7\frac{1}{2}$ inches, or thereabouts.

Don't think you ought to make your book some odd shape. If a number of annuals have been put out in years past, of the same size and shape, why not keep that shape and size so the books will look uniform from year to year?

Shall We Use Color in Our Annual?

Your book will have to be run through the press as many times as you have colors used in it. Therefore color costs more, and unless you have plenty of money don't consider it.

Of course a book in two colors is apt to be a little more attractive than one in a single color only, but it isn't always so. If you can afford only one color we can show you how to get pleasing results that way. If you want two colors, or more, we can show you how to use them effectively. Consult the Service Department. Whatever running heads or borders you are going to use ought to be planned early. A professional artist can best do this sort of work, because it is so important.

Cover Designs

The cover design is largely determined by the kind of cover you use on your book. As a rule cover designs should be simple and bold in character. Gold is the most popular color, and embossed or raised letters are frequently used. Pictures and designs can be used on covers if properly prepared. But do not spend all your money on the cover. Elaborate covers cost more than they are worth. Better have a simpler cover and put half a dozen more pictures inside.

Choose Paper and Type With Care

Use good paper. Your whole book will be spoiled if you use a cheap quality of paper. Halftones seldom show up at their best on anything but good enamel (slick) surface paper. Of course there are dull coated papers of good quality on which specially prepared halftones will show up well, but for the average annual we recommend enamel paper. A view section of sixteen or more pages of dull-coated or cameo paper may be used, but portraits seldom show up well on this kind of paper.

The kind of type used is more important than most folks think. There are about one thousand and one different type faces, and only a few of these show up well in the kind of book you are printing. Caslon is probably the best type-face known for this purpose because it is easy to read and looks clean and neat when printed. Consult the Service Department before deciding on the type. Whatever you do, don't let your printer use three or four different kinds of type in the same book. Keep to the same series of type throughout, and think seriously before using old English or other unusual types for headings. The principal requirement for type is that it be very easy to read.

Type Faces

A lot of printed matter is absolutely spoiled by a badly balanced
6 point

A lot of printed matter is absolutely spoiled by a badly
8 point

A lot of printed matter is absolutely spoiled by
10 point

A lot of printed matter is absolutely sp
12 point

A lot of printed matter is abso
14 point

A lot of printed matter is
18 point

Showing 12 point in Several of the Popular Type Faces

This line is Caslon

This line is Caslon Italic

This line is Pencraft

This line is Pencraft Italic

This line is Powell

This line is Parsons

This line is Cloister Text

Table Showing Number of Words to Square Inch

SIZES OF TYPE SOLID				SIZES OF TYPE LEADED WITH TWO-POINT LEADS			
Sq. In.	6 Pt.	8 Pt.	10 Pt.	12 Pt.	Sq. In.	6 Pt.	8 Pt.
1	47	32	21	14	1	34	23
2	94	64	42	28	2	68	46
4	188	128	81	56	4	136	92
6	282	192	126	81	6	204	138
8	376	256	168	112	8	272	181
10	470	320	210	140	10	310	230
12	564	384	252	168	12	408	276
14	658	448	294	196	14	476	322
16	752	512	336	224	16	544	368
18	846	576	378	252	18	612	411
20	940	640	420	280	20	680	460
22	1034	704	462	308	22	784	506
24	1128	768	504	336	24	816	552
26	1222	832	546	364	26	884	598
28	1316	896	588	392	28	952	644
30	1410	960	630	420	30	1020	690
32	1504	1024	672	448	32	1088	736
34	1598	1088	714	476	34	1156	782
36	1692	1152	756	504	36	1224	828
38	1786	1216	798	532	38	1292	851
40	1880	1280	840	560	40	1360	874

Writing Copy for Printer

THE written portions of your book which are sent to the printer to be set in type are known as "copy." The photographs, etc., sent to the engraver are also called "copy," but you can readily learn to know both meanings of the term.

Your manuscript for the printer should be written on sheets of uniform size, numbered consecutively, and also to correspond with page numbers. Use one side of the sheet only. It is highly advisable that every word of your copy be typewritten.

If the book is to be pleasing, the pages should be well filled with type-matter around the engravings. In order that the number of words you write may correspond with the space you have to fill you must count them. The table given above will help you do this.

Know every subject thoroughly before you sit down to write about it. Preparation is very important. You can't write a good story about football or the class play if you don't know anything about them. Get names and facts at hand, and write in the simplest, clearest style you can command. Don't try to be too clever and get meanings twisted. Copy, like type, is made to read, to convey information about school life to people who know little about it. Of course it is well to dramatize certain events or facts and emphasize them—humanize them, at times.

Preparing Specifications for the Printer

THREE are certain definite specifications that you must decide upon before you can close the printing contract. A great deal of time is consumed in getting together photographs and deciding on the amount of art to be used. Begin to work out these things at once. Below is offered a partial list of the specifications of an actual contract:

Number of copies: One thousand.

Number of pages: Three hundred sixty-eight, including two blank in front and two blank in back.

Size of pages: $7\frac{3}{4}$ x $10\frac{1}{8}$ inches. Book to bind on $10\frac{1}{8}$ side.

Body stock: 32 x 44 inches. Weight, 140 pounds. White Star Enamel.

Type form: 39 x 51 picas. At top and bottom of each page a narrow strip of decorative design will be run in second color. Full page cuts on even pages; type matter on odd pages. One hundred ten pages containing senior panel with four pictures, and thirty lines of six-point reading matter under each picture. Thirty pages of advertising.

Inserts: Eight insert pages, printed in three colors on light weight antique cover stock.

End sheets: Light weight cover stock, printed in two colors.

Binding: Books to be bound in boards and ooz sheep; blank stamped or gold on back and sides; size of gold on side, 7 x 4; single line on back.

Price,

Alterations from original copy to be charged for, extra.

The number of copies is probably determined by the custom at your school.

The number of pages is a compromise between what you have to have and what you can afford and would like to have.

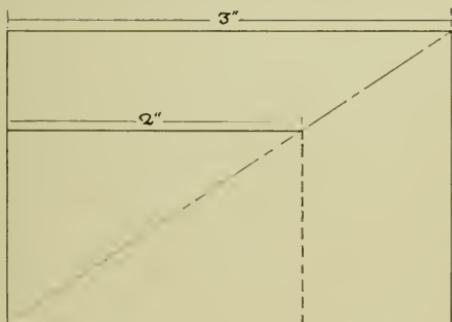
Fill your annual with night-shirt parades, minstrel shows, bon-fires, class scraps, sweethearts, arithmetic, football, comic operas, initiations, campus, professors-off-duty and dog fights. That is the life—that is college life—and an annual first of all must reflect college life. Keep down statistics, spring poems, list of names and dates, and all other reading matter.



Making Drawings and Cartoons

THE majority of drawings made by students for use in Annuals are pen or line drawings, from which zinc etchings must be made. Such drawings should be made on smooth white Bristol Board with Black Waterproof India ink—Higgin's ink is best. You must make every line and detail perfectly black. If you do not apply enough ink the surfaces will be a muddy brownish color, which will not reproduce well. Also use strong fairly heavy lines with lots of solid blacks, and no scratchy shading lines. Make your drawings bold and clean.

All drawings must be made about twice the size they are to appear in the book, and must be in the proper proportions for reduction to that size.



You can figure these proportions easily by first drawing a rectangle, in pencil, on your drawing paper, just the size the drawing is to be when reproduced. Then draw a diagonal, as shown in diagram. Any other rectangle drawn upon this diagonal will be in the same proportion as the smaller one. This same scheme can be used in figuring the reductions of your photographs.

Kinds of Halftones



Square finish halftone, without line.



Outline vignette halftone. Special treatment.



Oval finish halftone, without line.



Round finish halftone, with line.



Complete outline halftone.



Square finish halftone, with line.

ON THIS PAGE are shown the different styles of reproducing photographs by the engraving process. Almost any photograph can be handled in any one of the above methods. By presenting your illustrations in these different ways, you can give your annual an appearance of variety. Outline and vignette halftones are especially good for illustrations that are to protrude into the margin, and such treatment always increases the prominence of the illustration on the page.

Ask Us About The Screen

HALFTONES are made in various degrees of coarseness or fineness to fit different kinds of paper. The halftones in this book are 133 lines to the inch, which is a good screen to use when your paper is like that in this book—enamel finish. When rougher paper is used, send us a sample and we will advise you.

Marking Engraver's Copy

ALL of your photographs should, if possible, be made on glossy paper. Halftones made from paper with a "slick" finish are better than halftones made from paper with a dull finish. Number each piece of copy that you send, and keep a record of it. Indicate on the back of each, or on the mount, the size it is to be when reduced.

If you do not want all of the photograph to show in the engraving you can indicate by lines what part you want left off. It is often advisable to leave out part of the background to give prominence to the important figures. Mark your copy as the upper picture and the result will be that shown in the lower picture on this page.

If you have trouble in figuring the proportions to which your photograph will reduce, refer to the diagram on page 21. This can also be figured out by mathematics, as follows: If your photograph is five inches wide by seven inches high and you want to reduce it to three inches high, write down the equation like this $5:7::X:3$. This will give you the unknown dimension,

Mark copy like this:



The finished plate will then look like this:



Ordering Plates

THE two illustrations on this page are reduced copies of the instruction slips and record sheets we furnish you to simplify the work of ordering and recording plates. At the top is the "Record Sheet" on which you enter, for your own reference, the name and number of each plate as you send it to us.

The smaller illustration shows our instruction blank. It is almost impossible for you to make a mistake or forget anything in ordering plates when using these forms. Because of Postal Rules you cannot paste these slips on

Record Blank.

the copy, but must send them in a separate letter or pay excessive postage. Therefore you should number each photograph and drawing, and also instruction blanks to correspond, so we can paste them on the proper copies when they reach us.

Begin numbering your halftones with 1 up to 1,000, and begin numbering your zinc etchings from 1,001 up. This makes it easy to keep etchings and halftones separated in your record. We place the corresponding number on each plate when it is finished, which makes it easier for the printer to do his work. From your record you supply him with the number of each plate used in the book, so there is no possibility of his getting the wrong plate on any page.

Wrapping Copy

YOU must wrap photographs very carefully in strong cardboard and heavy paper so there will be no danger of the pictures being cracked and broken in the mail. We cannot get good reproductions from folded or broken copy. Do not roll pictures either, but ship them in a flat package protected by corrugated board.

Fill in Blanks Marked with * Only				
Indicate Job No.	Indicate State No.			
Name of Animal	Animal Plate No.			
Mirage	* 3			
Delivery				
<input checked="" type="checkbox"/> Hallowe'en	From _____			
<input checked="" type="checkbox"/> 133	Most Common Characteristics Marked:			
<input checked="" type="checkbox"/> SIZE	2"			
<input checked="" type="checkbox"/> Wt.	5"			
FINISH (If hollow)				
<input checked="" type="checkbox"/> Square	<input checked="" type="checkbox"/> Outline	<input checked="" type="checkbox"/> Vigorous	<input checked="" type="checkbox"/> Grad.	<input checked="" type="checkbox"/> Round
Remarks				

For special plates, art work, oil colors, etc., write them on separate fully in letter

Indianapolis Engraving & Electrotyping Co.
INDIANAPOLIS, INDIANA

Instruction Slip.



For several reasons this is the best method of grouping large numbers of portraits on one page that we have yet discovered. Each portrait is shown up large enough to be pleasing, and there is no ugly waste space or background. There are forty-nine pictures in the above group, yet each portrait is fairly large.



Senior Panels

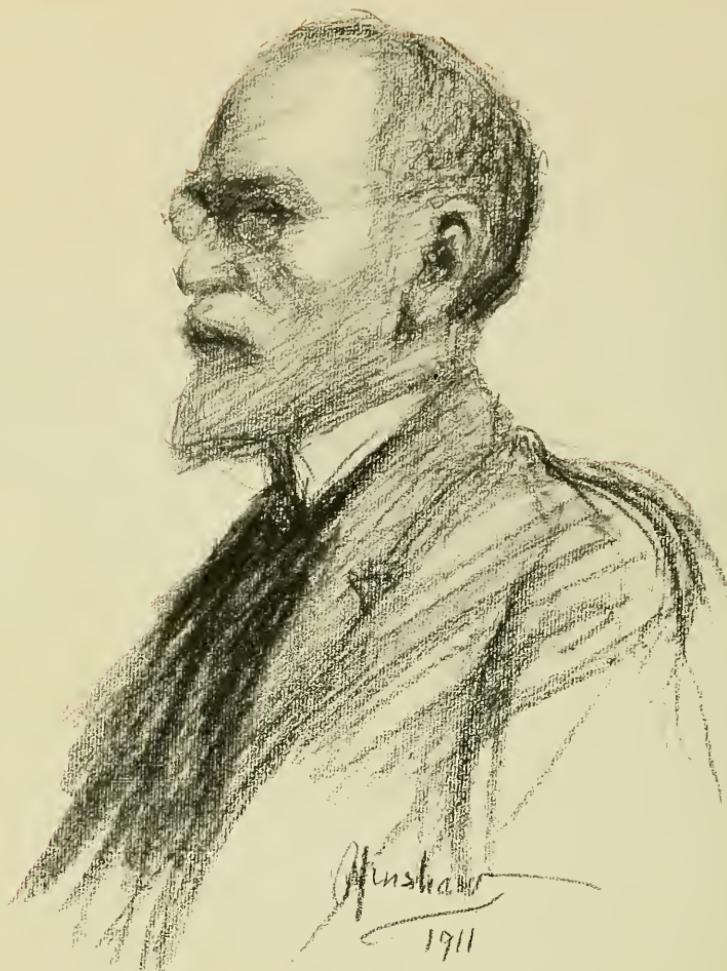
IDEAS and styles in panel designs change so fast that we will not attempt to show them here. We have a separate folder devoted to panel designs which we will be glad to send you. Don't go in for elaborate designs. The pictures are the important things to show, yet many designs are so elaborate that they completely overshadow the pictures. A gray bordered panel such as shown above is one of the least expensive, is always in good taste, and shows the pictures up well.



Keep 'em smiling—This sort of an informal grouping will put more life on some of the pages.



Snapshots should be grouped up in an easy free-hand way. Trim your snapshots before mounting, so that only the important part of each one is left. Then the people will show up big, like they do here. These prints were mounted on heavy white cardboard, and the design drawn with black ink.



The Dedication Page

THE dedication page is one of the most important in the book. You can afford to spend some time and money to get the best dedication picture possible. The halftone shown above was reproduced from a crayon portrait and greatly enhanced the artistic effect of the book in which it appeared.

The Business Manager's Work

WHILE the detail work and artistic creation of the annual falls entirely to the Editor, the Business Manager has financial worries and responsibilities that are fully as important. He must raise the money with which to publish the book. He must see that the editor does not plan things too expensive for the income of the book. He must sell the advertising, and conduct a subscription campaign. If he is a good manager he can insure the success of the book financially—and a book that isn't financially successful is a failure no matter how good its contents.

The first thing for a business manager to do is to investigate the amount and sources of the income for the annual—and decide ways to raise this amount if he can. This income is usually from several sources:

1. Class Dues or special fees.
2. Sale of Advertising.
3. Sale of Books.
4. Organization Fees.
5. Special Funds, raised by class plays, etc.

We will suppose that the total amount that can be raised is \$800.00. It is then necessary to divide this amount up and allow a certain sum for each part of the expense to be expected.

For instance, with an eight hundred dollar income, we could spend about as follows:

1. For Photography	\$ 50.00
2. For Engraving	250.00
3. For Printing	375.00
4. Miscellaneous	25.00
5. Reserve	100.00

This is called a "budget," and the editor must live up to it as nearly as possible. The reserve fund should not be touched until you are certain your expenses are not going to be bigger than you thought they would be. Costs have a habit of being just a little bigger than you expected, so be sure to keep a reserve.

It is a good idea to go over the editor's dummy with him, and try to figure approximately the total cost of the work that he has planned. Our Service Department will gladly do this for you if you find it difficult to do.

Placing Contracts

AFTER the budget has been arranged the next step is to place the various contracts. Because you can get so much help and advice from your engraver, you should place this contract first of all. There are a number of good reliable firms in the business, and you should not choose any but a good firm to do your engraving work. Cheap engraving is worth less than it costs. It will ruin the appearance of your book.

Not How Cheap—But How Good

MAKE this your slogan. Don't sacrifice quality anywhere in the book. Cut down on the number of pages or the kind of binding, or number of colors, but don't sacrifice GOODNESS. Several things are to be considered in placing the engraving contract: They are, Quality of workmanship, Price, and Service rendered (in addition to merely making the plates).

The matter of price is negligible, for almost all good firms sell at practically the same price. Quality is of course very important, and you should ask to see actual printed annuals, not merely "proofs." Reputation counts.

In Quality and Service you will find the Indianapolis Engraving & Electrotyping Company rating high. Look at the plates in this book. Most of them were made for and used by the Arbutus at Indiana University, 1919, and they show the regular run of our work. They are not special subjects, nor special plates.

Our service department is made up of college men, who know college life and college spirit. The manager of this department was editor of a big Annual himself, and knows what all your troubles and problems will be. He will give you understanding service. You can turn to him for help about photography, or printing, or drawing, or business methods, or anything else that comes up and feel sure of assistance. It's a great thing to have a friend who knows, and this man will be your friend.

For instance, we have often saved editors a good many dollars by suggesting panels or grouping in place of individual halftones, or by advising them against some more costly process in favor of a cheaper and perhaps better one for the purpose. Even if you could get 2 or 3 per cent. more discount from some other firm you would still make money by signing up with the Indianapolis Engraving Company simply because of this service.

The Printing Contract

IN another part of this book we show the specifications which must be prepared before you can get prices from the printer. The printer will give you a definite price for the whole job of printing. You can't afford to pick a cheap printer, either. Be sure you get a printer who has a reputation for doing good clean work. If your book is a very small one, your home-town printers will probably handle it. For a larger book, it is customary to get several bids from different printers in your neighborhood — and when you do this, don't give it to the lowest bidder, unless you are convinced that he will do good work. Quality is more important than cheapness. Personal service and advice offered are also worth considering.

Selling Advertising Space

ADVERTISING

We hereby contract for.....page space in the Advertising Section of the

1920 ROLL CALL

For which we will pay the sum of \$.....when advertisement is published. Copy to be furnished complete by us.

Signed:

.....
.....

Have blanks like this printed up and call on the merchants of your town. Advertising space should sell easily for \$15 a page in small books to \$50 a page in large college annuals. Most merchants will be glad to help, because students are usually good customers.

The Subscription Campaign

The more books you can sell in advance the more certain you will be that your book will succeed financially. Get a deposit with each order and you will not have so many "go back on you" when the book arrives. The funds so collected will help pay current expenses.

SUBSCRIPTION

On receipt of.....copies of the

1920 ARBUTUS

I hereby agree to pay to the Bursar of Indiana University the sum of \$.....

Signed:

.....

Effect Is What You Want

THERE is not much in the average annual to take you off your feet. Too many Annuals are like circuses: when you have seen one you have seen them all. What annuals lack, is EFFECT. When the annual comes out, you will see little groups of students turning through copies of the book—not reading it, turning through it.

It takes about twenty or thirty minutes to turn through the book, hastily, one glance to the page—and in those twenty or thirty short minutes is when final judgment is passed on the book.

Unlike the plays of Shakespeare, opinion is not postponed for several generations.

Now it is up to you to determine whether there will be 300 dead pages, or whether every now and then there will be something to stop them, something to startle them, something that will help to make them say, when they have turned all the way through: "Gee, this is a good annual."

The thing that will make them say it, is Effective Pictures. Remember, college annuals are looked at, not read.

Effective pictures lie largely with the engraver. The engraver that you get will either kill your annual, or help you make it a big, astounding success.

The Indianapolis Engraving and Electrotyping Company will take an interest in your book; they will advise you; they will help you to get effect.

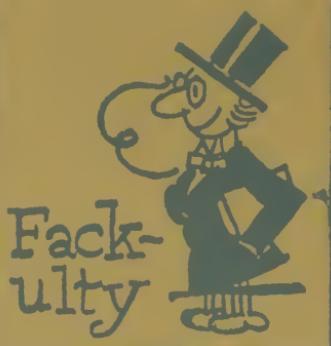
When you give them a photograph from which to make a cut, they will talk with you about the way to get the most out of it.

Effect is not a matter of expenditure. A lot of money can be spent for engravings without any noticeable effect. And a little money can be spent in such a way as to get a wonderful effect.

The Indianapolis Engraving and Electrotyping Company will not take work from so many annuals that they will have no time to take a personal interest in yours. They wish to act as your advisers as well as your engravers.

The college annual presents many problems to its editors and managers—one of them being: The best way to get the biggest effect with the least money.

The Indianapolis Engraving and Electrotyping Company will help you when it comes to the pictures in your book.



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